



MONDAY
and
TUESDAY

MARCH
10th and 11th

At 8:15 P. M.

MASSEY
HALL

ANNA
LISA
MARGO

DUNCAN
DANCERS

MAX RABINOWITSCH
at the Piano

Chickering Piano Used

Management:
Metropolitan Musical Bureau
33 West 42nd Street
New York City

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1311

Anna, Lisa, Margo—Duncan Dancers

HAILED by the Parisian press as "the eternal three graces, the high priestesses of beauty," Anna, Lisa and Margo, the Duncan Dancers, are returning to America for the season 1923-1924 after three years of triumphant appearances in France, Belgium and Algiers. These three young women are recognized as the foremost living exponents of the beautiful school of natural dancing. Individually they are dancers of the highest order, and as a combination their art is such as to win them the title of "the world's most beautiful dancing trio."

They dance only to the master-music of Gluck, Brahms, Chopin, Wagner and such composers. To witness their exquisite interpretations of these sublime melodies is to be carried in mind to the hidden depths of some forest, where wood nymphs frolic to the music of Pan and his pipes. From the sunlit waltzes of Schubert to the sombre mood of Chopin's funeral march, the dancers portray by gesture and facial expression each varying emotion of the music. Theirs is the loveliness which winds its way around Greek vases.

As little children, Anna, Lisa, and Margo were chosen from a hundred by Isadora Duncan to carry on the message of beauty created by her

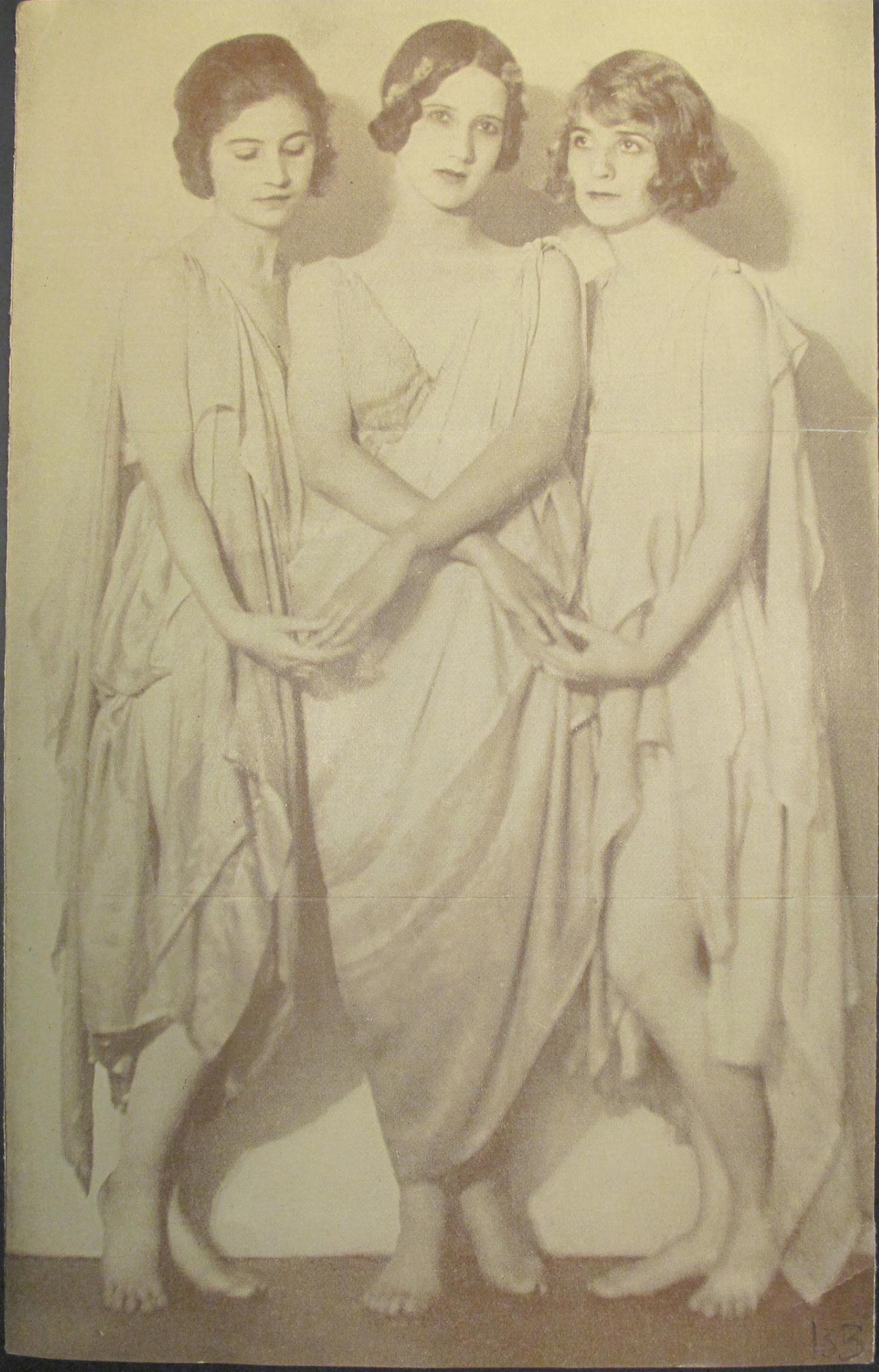
inspiration. Under her guidance they were given an intimate acquaintance with the beautiful things in life, painting, statuary, music, poetry and Nature, the mother of all arts. For fourteen years they pursued their studies, never losing sight of the supreme aim, the expression of Beauty in their lives. Their plastic, highly trained bodies became the medium for translating the inward and spiritual meaning of music.



© Genthe

ANNA

For the past three years the Duncan Dancers have been standing alone, have been developing their own art as a thing in itself. As true disciples of their teacher they have fused the principles of her teaching with their own individual conceptions, and are now proceeding as a unit to the development of an artistic force which is recognized as the farthest development of the Duncan art. In returning to America they will present an ensemble which is the result of three years' continuous co-operative effort, an ensemble which has reached a state bordering perfection.



Max Rabinowitsch

Master Pianist

MAX RABINOWITSCH, the brilliant young Russian who will appear with the Duncan Dancers as accompanist and solo pianist, has had a sensational career in this country, having been introduced to music lovers by the great Chaliapin, who brought him especially from Riga to take part in his programs. Rabinowitsch played before all the great audiences which assembled to hear Chaliapin, sharing ovations with his world-famous compatriot. While Chaliapin was appearing with the Metropolitan and Chicago Opera companies, Rabinowitsch appeared in joint recital with Isadora Duncan.



"Rabinowitsch at the piano is sheer wizard in the skill with which he matches the great one's mood," says the *Toledo Blade*. "In his solo groups he shared honors equally with Chaliapin, deepening the impression made here less than a month ago when he appeared with Duncan. He is one of the great pianists of the day."

Rabinowitsch was born in Libau, Latvia, in 1891. He is a graduate of the Petrograd Conservatory and the University of Jurisprudence. With the overthrow of the imperial government by the Bolsheviks, Rabinowitsch dropped his profession of the law, and turned his entire attention to music. He was the star pupil of Frau Essipowa, the widow of Leschetitsky, and made his debut at the age of fifteen as soloist under the baton of Eibenschatz, playing the Mendelssohn concerto. He has given recitals throughout Russia, Latvia, Estonia and Germany.

No pianist before the public today can excel Rabinowitsch in technique, his lightning runs and thrilling fingerwork earning him the title of the "young Friedman." The association of this artist with the Duncan Dancers is a particularly happy one, his sense of color and his strong feeling for rhythm and tonal effects giving him especial insight into the numbers which he interprets so wonderfully for the dancers.



MARGO

Press Comment

“FOR those who love the dance in its purest form, no more delightful entertainment could be found than that of the Duncan Dancers. It is as much an interpretation of music as is that of an opera singer or a song recitalist.”—*New York Herald*.

“As for the audience, it was large and its enthusiasm genuine. Whether in the music of Gluck, Chopin or Debussy, the Dancers were equally delightful.”—*New York Tribune*.

“When people thronged about the stage of Carnegie Hall, waving hats and handkerchiefs, with loud shouts from the gallery and no indication of any desire to go home, it was a spontaneous demonstration of approval. There can be no doubt of the fitness of the Duncan Dancers to carry on the unique art created by Isadora Duncan. It makes little difference whether they appear singly or in groups. Always they impart the same involuntary thrill that comes only when art is based on something very real.”—*New York Evening Mail*.

“Carnegie Hall held an audience of amazingly large size to see the young Duncan Dancers; an audience which thundered and thirsted for more.”—*New York Sun*.

“A large and distinguished audience gathered to see the Duncan Dancers, and was most vociferous in its expression of delight. Each interpretation was unforgettable for its ravishing movement, grace and expression.”—*New York Globe*.

“The art of none, it is safe to say, that has hitherto been seen here, has had quite the same spontaneity and the extraordinary quality of dignity and purity. And while it is a performance as refreshing as a spring zephyr, it is dancing that is inspired always by the finest, the rarest sensitiveness.”—*Baltimore Sun*.

“It is impossible to imagine a more perfect expression of emotions in movement, rhythm and color than is to be found in the dancing of these young girls.”—*Indianapolis Star*.



LISA



Decoration at Symphony Hall, Boston, at observance of the Jonas Chickering Centennial.

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DUNCAN
DANCERS

and

MAX RABINOWITSCH
celebrated Russian Pianist

Men and women in all walks of life are honoring the memory of Jonas Chickering, who, one hundred years ago, founded the great house which bears his name, the history of which parallels the musical history of our country, and whose initial piano has been designated as AMERICA'S FIRST GIFT of ART to the WORLD

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AND MANY OTHERS



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